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CATALOGUE

OF

PRIMITIVE ART

AND

INDIAN SCULPTURE

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Day of Sale:
Tuesday, 14th July, 1970
AT **TWO-THIRTY** P.M. PRECISELY

1970

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CATALOGUE

OF

AFRICAN, OCEANIC, PRE-COLUMBIAN

AND

AMERICAN INDIAN ART

INCLUDING

TWO HIGHLY IMPORTANT BENIN BRONZE STANDING MALE FIGURES

A BENIN BRONZE PLAQUE WITH THE FIGURE OF A WARRIOR

AND

A LOWER NIGER BRONZE GROUP OF A HORSE AND RIDER

ALSO

SCULPTURE FROM INDIA, TIBET, NEPAL, KASHMIR AND CAMBODIA

INCLUDING

A CHOLA BRONZE FIGURE OF PARVATI, 11*th Century A.D.*
A KHMER SANDSTONE FIGURE OF VISHNU, 11*th Century A.D.*

AND

A WESTERN TIBETAN BRONZE FIGURE OF A BODHISATTVA, 14*th*/15*th Century A.D.*

WHICH WILL BE SOLD BY AUCTION

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ABBREVIATIONS

Archey	G. Archey, *The Art Forms of Polynesia,* Auckland Institute Bulletin, no. 4. Auckland 1965
Barrett	D. Barrett, *Bronzes from Northwest India and Western Pakistan,* Lalit Kala, no. 11, April 1962
British Museum *Ethnographical*	*British Museum Handbook to the Ethnographical Collections,* London 1925
Charpentier	*Trésors d'or,* Galerie Charpentier Paris, catalogue of sale on Monday, 26th November, 1956
Chauvet	S. Chauvet, *Les Arts Indigènes en Nouvelle Guinée,* Paris 1930
Dodd	E. Dodd, *Polynesian Art,* New York 1967
Fagg	W. Fagg, *Tribes and forms in African Art,* London 1965
Hamilton	A. Hamilton, *Maori Art,* Wellington 1896
Harrer	H. Harrer, *Meine Tibet Bilder,* Germany 1960
Edge-Partington	J. Edge-Partington, *An Album of the Weapons, Tools, Ornaments, Articles of dress etc. of the natives of the Pacific Islands,* a fascimile of the original work, London 1969

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CATALOGUE

OF

INDIAN STONE SCULPTURE

SOUTH INDIAN BRONZES

KHMER ART AND TIBETAN TANKAS

METAL IMAGES FROM TIBET, NEPAL, KASHMIR AND LADAKH

PRE-COLUMBIAN, AMERICAN INDIAN, MAORI, OCEANIC AND AFRICAN ART

Day of Sale:

Tuesday, 14th July, 1970

AT **TWO-THIRTY** P.M. PRECISELY

INDIAN STONE SCULPTURE

Various Properties

1 A SMALL RAJASTHAN BLACK STONE HEAD of a male deity, wearing a complex jewelled crown, $6\frac{7}{8}$*in.* (17.5*cm.*), *c.* 1000 *A.D.*

2 ANOTHER RAJASTHAN BLACK STONE HEAD OF A MALE DEITY wearing a complex cylindrical headdress, the front decorated with a foliate motif above a makara, $8\frac{3}{4}$*in.* (22.2*cm.*), *c.* 1000 *A.D.*

3 A Central Indian reddish sandstone Relief carved with the figure of a celestial beauty, her left arm raised over her head, 23*in. by* $6\frac{1}{2}$*in.* (58.4*cm. by* 16.5*cm.*), *c.* 1000 *A.D.*

4 A LARGE RAJASTHAN BLACK STONE FEMALE HEAD, the face realistically carved, a jewelled pendant in the front of her coiffure, 12*in.* (30.5*cm.*), *c.* 15*th Century A.D.*

5 A Central Indian sandstone Head of a Saivite Deity, the face with plump features and high-piled jata-mukuta, 11½*in.* (29.2*cm.*), *c.* 9*th*/10*th Century A.D.*

6 A CENTRAL INDIAN SANDSTONE RELIEF, with the central figure of Vishnu standing in a columnar niche, his consorts to either side of the niche, the three figures are standing under a canopy, leogryphs to left side of relief, 17½*in. by* 19½*in.* (44.5*cm. by* 49.5*cm.*), *c.* 1000 *A.D.*

7 A MATHURA MOTTLED PINKISH SANDSTONE MALE HEAD, wearing a fillet and with coiffure of small snail-like curls, 10¼*in.* (26*cm.*), *c.* 2*nd Century A.D.*

8 A CENTRAL INDIAN SANDSTONE RELIEF carved with a female figure, standing with her body turned to the left, her left arm held over her head, her right arm raised across her body, 18*in.* (45.8*cm.*), *c.* 1000 *A.D.*

9 A Central Indian sandstone Relief carved with the figure of a male deity, standing carrying a rosary in his upraised right hand and a water flask in his left, a diminutive animal-headed figure on his right, 15½*in.* (39.4*cm.*) *by* 10½*in.* (26.7*cm.*), *c.* 1000 *A.D.*

10 A Central Indian sandstone Relief carved with the figure of Siva in one of his ferocious aspects, four-armed (two left arms missing), carrying the *gada* and *damaru* in his two right hands, standing with his body flexed and wearing princely ornaments, the diminutive figure of a bull on his left, 22*in.* (55.9*cm.*), *c.* 1000 *A.D.*

11 A Central Indian buff sandstone Head of Bhairava, a garland of skulls surrounding his high-piled jata-mukuta, 12¼*in.* (31*cm.*), *c.* 1100 *A.D.*

12 A Rajasthan dark-grey sandstone Stele carved in relief with the figures of Siva and Parvati (*Uma-Mahesvara*), the Goddess is seated on her consort's left knee, her right arm around his shoulders, four armed, the God is holding a trident in his upper right hand, a lotus in his lower left, his upper left hand fondling Parvati's breast, numerous attendant figures in the pedestal below, the figure of Brahma seated above the God's head, and Vishnu seated on Garuda above the Goddess's head, flying figures in the two upper corners, an inscription between them, probably giving the name of the donor, 26¾*in.* (68*cm.*) *by* 10*in.* (25.4*cm.*), *c.* 1000 *A.D.*

13 An Orissan grey stone Stele carved with the figure of Ganesha in high relief, four-armed and standing on a high lotus pedestal, surrounded by diminutive figures of flying apsaras and other attendant figures, 36*in.* (91.5*cm.*) *by* 14¾*in.* (37.5*cm.*), 12*th*/13*th Century A.D.*

14 A RAJASTHAN REDDISH STONE HEAD OF A JAIN TIRTHANKARA, with long, pendulous ears, and coiffure composed of small snail-like curls, with ridged eyebrows and long, narrow eyes, *siraschakra* behind, 8¾*in.* (22.2*cm.*), *c.* 1000 *A.D.*

(*See* ILLUSTRATION)

The Property of The Rt. Hon. The Earl of Lonsdale

15 AN INTERESTING CENTRAL INDIAN SANDSTONE STELE with thirty-three incised lines in a fine calligraphic *nagari* script, 64½*in.* (163.8*cm.*) *by* 47*in.* (119.4*cm.*), *circa* 11*th Century A.D.* (*broken and repaired across centre*)

*** The Inscription is a *Prasasti* or poetic eulogy in a number of different metres which appears to be directed to the donor of a Jain Establishment. This donor could be a man called Boppa whose name is mentioned in the text. The Inscription also mentions two rulers called Bhoja and Kokkala

(*See* ILLUSTRATION)

GANDHARA SCULPTURE

Various Properties

16 A GANDHARA GREY SCHIST FIGURE OF MAITREYA wearing robes and elaborate jewellery (lower part of legs and arms missing, mandorla behind damaged), 31½*in.* (78.7*cm.*), 3*rd*/4*th Century A.D.*

17 A GANDHARA GREY SCHIST FIGURE OF MAITREYA standing with his right hand in *abhaya mudra,* his left holding the water pot, wearing the usual princely garments, mandorla behind his head (broken), on pedestal decorated with foliate motifs, 15*in.* (38.1*cm.*), 3*rd*/4*th Century A.D.*

18 A Gandhara stucco male Head, perhaps representing a foreigner, with large curling moustache, traces of red painted decoration on mouth and on other parts of the face, 7*in.* (17.8*cm.*), 4*th*/5*th Century A.D.*

19 A LARGE GANDHARA STUCCO HEAD OF BUDDHA, the features of the face in *samadhi,* with wavy hair and domed *ushnisha,* 17¼*in.* (43.9*cm.*), 4*th*/5*th Century A.D.*

20 A FINE GANDHARA GREY SCHIST HEAD OF BUDDHA, with pendulous ears, wavy hair and circular ushnisha, $11\frac{1}{4}$*in.* (28.5*cm.*), 3*rd*/4*th Century A.D.*

(*See* ILLUSTRATION)

21 A GANDHARA GREY SCHIST FIGURE OF MAITREYA, seated in *dhyanasana,* his hair worn in a looped top-knot and with jewelled bands, wearing necklets and amulet carrier (aureole behind missing, and hands missing), 24*in.* (60.9*cm.*), 3*rd*/4*th Century A.D.*

22 A LARGE AND IMPRESSIVE GANDHARA GREY SCHIST FIGURE OF BUDDHA, the features of his face in *samadhi,* his right arm raised, (hand missing), the left hand holding a fold of his loosely pleated robe, the base carved with devotees standing to either side of a model stupa, foliate motifs on the sides (the aureole behind the head broken) 59¼*in.* (150.5*cm.*), 3*rd*/4*th Century A.D.*

(*See* ILLUSTRATION)

The Property of Mrs. J. M. Salter

23 A GANDHARA GREY SCHIST STANDING FIGURE OF BUDDHA, the finely carved features of the face in *samadhi,* aureole behind, the base with two diminutive worshippers before a stupa, foliate motifs on corners, 42*in.* (106.7*cm.*), 3*rd*/4*th Century A.D.*

(*See* ILLUSTRATION)

SOUTH INDIAN BRONZES

Various Properties

24 A South Indian bronze Figure of a reclining Nandi Bull, wearing jewelled trappings, 10¼*in.* (26*cm.*)

25 A large South Indian bronze Figure of Vishnu, standing on a circular lotus pedestal and rectangular tiered base, four-armed, the God is carrying the *chakra* and *shankha* in his two upper hands, his lower left hand is resting on his hip, and the right hand is in *abhaya mudra,* he is wearing a cylindrical jewelled crown, numerous necklets, armlets and other ornaments, the long embroidered waist-cloth is elaborately girdled, he is standing in an absolutely frontal position, 34¼*in.* (87*cm.*), *Vijayanagara Period,* 16*th Century A.D.*

(*See* Illustration)

26 A FINE CHOLA BRONZE FIGURE OF PARVATI, the Goddess is standing in a frontal position, her right leg slightly forward, on a circular base, and tiered pedestal with loops at the sides, her right hand is in *kataka hasta,* the arm bent bifurcally at the elbow, her left arm is in *lola hasta,* she is wearing a long, centrally folded embroidered waistcloth, her jewellery is composed of numerous necklets, armlets and finger rings, a *channivira* hangs between her breasts, her *karanda mukuta* terminates in diminishing rings, 23*in.* (58.4*cm*), 11*th Century A.D.*

(*See* ILLUSTRATION)

KHMER ART

27 A RARE KHMER NECKLACE *composed of seven* gilt-bronze Pendants in the form of urns with scrollwork handles, *height of pendants* $2\frac{1}{4}$*in.*/$2\frac{1}{2}$*in.* (5.8*cm.*/6.4*cm.*), 13*th*/14*th Century A.D.* (*unmounted*)

(*See* ILLUSTRATION)

28 A KHMER SANDSTONE FIGURE OF VISHNU, the God is standing in a frontal position and is four-armed, he is wearing a cylindrical crown, the face with sensitive features, moustache and pendulous ears, incised semi-circular markings on the well-built chest, his loin cloth also with incised motifs, 28*in.* (71.1*cm.*), 11*th Century A.D.* (*arms below elbows missing, and legs below calves missing*)

(*See* ILLUSTRATION)

TIBETAN TANKAS

29 A TIBETAN TANKA DEPICTING THE DHYANIBUDDHA AMITAYUS in bodhisattva ornaments and garments, holding the *kalasa* and seated in *dhyanasana* on a lotus throne on an ornate podium decorated with floral motifs and sacred symbols in the midst of an attractive landscape, the Bodhisattvas Sitatara and Usnisavijaya above in the clouds, 24*in.* (6.1*cm.*) *by* 30*in.* (76.1*cm.*), 18*th Century A.D.* (*framed and glazed*)

30 A TIBETAN TANKA DEPICTING A FEROCIOUS DEITY, probably a form of Manjusri, kneeling on his left knee on a lotus podium and wearing Bodhisattva ornaments and Dharmapala garments, holding a *khadga* up in his right hand and a *pasa* in his left, his long green scarf swirling around him against a background of fierce flames, Tsong-kha-pa with two disciples above him, Sitatara and Syamatara below in each corner, 23$\frac{3}{8}$*in.* (59.3*cm.*) *by* 34$\frac{3}{4}$*in.* (88.3*cm.*), 18*th Century A.D.* (*framed and glazed*)

METAL IMAGES FROM TIBET AND NEPAL

31 A Tibetan gilt-bronze Figure of a six armed form of the Dharmapala Mahakala in *pratyalidhasana* and in *yab-yum* standing on two prostrate human figures on a lotus podium and holding the *kapala, karttrka, trisula, damaru, pasa* and a severed head, the sakti holding a *kapala* and *karttrka,* the facial details painted, 19*th Century A.D.*

32 An attractive Tibetan gilt-bronze Figure of a Bodhisattva or crowned Buddha wearing bodhisattva garments and ornaments studded with semi-precious stones and seated on seven birds on a lotus throne with his hands in *dharmacakra mudra,* $4\frac{1}{8}$*in.* (10.5*cm.*), 17*th*/18*th Century A.D.*

33 A Tibetan bronze Figure of the Saviouress Syamatara wearing bodhisattva ornaments and garments and seated in *dhyanasana* on a lotus throne with her hands in *vitarka* and *varada mudra* holding the stems of *padmas* which flower by her shoulders, $3\frac{1}{2}$*in.* (8.9*cm.*), *circa* 16*th Century A.D., Western Tibet*

34 An unusual Tibetan bronze Figure of Kubera wearing bodhisattva ornaments and garments and seated in *lalitasana* on a throne in the form of a pedestal with a band of stylised floral motifs at the front, holding the *nakula* in his left hand and a flower bud or fruit in his right, $5\frac{1}{2}$*in.* (14*cm.*), *circa* 16*th Century A.D.*

35 A NEPALESE BRONZE FIGURE OF THE BODHISATTVA VASUDHARA seated in *lalitasana* on a lotus throne and wearing bodhisattva ornaments and garments, her richly jewelled hair with the pigtails curled into two chignons, four of her hands holding the *pustaka, kalasa,* spike of grain and lotus bud, the remaining two in *abhaya mudra* and an unidentifiable *mudra* (possibly *karana mudra.*), $4\frac{1}{2}$*in.* (11.5*cm.*), 14*th*/15*th Century A.D.*

(*See* ILLUSTRATION)

36 A NEPALESE BRONZE FIGURE OF THE BODHISATTVA PRAJNAPARAMITA wearing bodhisattva garments and ornaments studded with semi-precious stones and seated in *dhyanasana* on a modern wood stand, her original hands in *dharmacakra mudra,* a *pustaka* in her upper left hand, the *mala* or *utpala* missing from her upper right hand, $5\frac{1}{8}$*in.* (13*cm.*), 16*th*/17*th Century A.D.*

(*See* ILLUSTRATION)

36

35

37 A very fine Western Tibetan gilt-bronze Figure of a Bodhisattva, possibly Maitreya, seated in *dhyanasana* with his hands in *dharmacakra mudra,* wearing bodhisattva ornaments and garments, the *dhoti* and scarf with finely incised floral and zoomorphic motifs, the heavy circular earrings with lengths of hair falling from them on to the shoulders, the three leaf crown and *keyuras* with motifs composed of *cintamanis,* animal heads and stylised plants, 19*in.* (48.2*cm.*), 14*th*/15*th Century A.D.*

(*See* Illustration)

38 A NEPALESE GILT-BRONZE FIGURE OF THE BODHISATTVA AVALOKITESVARA wearing bodhisattva ornaments and garments and standing on a lotus podium with his right hand in *varada mudra* and his left holding the stem of a *padma* which flowers by his shoulder, $5\frac{3}{4}$*in.* (14.5*cm.*), *circa* 16*th Century A.D.*

(*See* ILLUSTRATION)

39 A TIBETAN BRONZE FIGURE OF THE ADIBUDDHA VAJRADHARA wearing bodhisattva ornaments and garments and seated in *dhyanasana* on a lotus throne with his hands in *vajrahumkara mudra,* his scarf forming a perfect arc behind his head with the ends falling to his knees, $4\frac{5}{8}$*in.* (11.7*cm.*), 16*th*/17*th Century A.D., Western Tibet*

(*See* ILLUSTRATION)

A SET OF TIBETAN BONE PRIEST'S VESTMENTS

40 A RARE AND INTERESTING SET OF TIBETAN HUMAN BONE PRIEST'S VESTMENTS consisting of an Apron, Hat and Arm-Bands, the bone carvings joined together with strands of circular bone beads and sewn on to cloth, the set with sixteen pieces of bone carved with figures of deities and *siddhas* and seventy-three smaller pieces carved with floral, geometric and sacred Buddhist motifs, *the hat approximately* 6*in. high* (15.2*cm.*), *the apron* $34\frac{3}{4}$*in.* (88.3*cm.*) *by* $25\frac{1}{2}$*in.* (64.8*cm.*) *and the armlets both* 8*in.* (20.3*cm.*) *by* $5\frac{1}{2}$*in.* (14*cm.*), 19*th Century A.D.* (4)

*** Ornaments of this type were used chiefly by Black Hat Priests in necromantic rites
Compare Harrer, pp. 111 and 130

(*See* ILLUSTRATION)

39

38

KASHMIR AND LADAKH

41 AN UNUSUAL LADAKH GILT-BRONZE STANDING FIGURE OF THE BODHISATTVA MANJUSRI wearing bodhisattva garments and ornaments including a high chignon and prominent three-leaf crown, a *khadga* in his right hand and the stem of a *padma* in his left hand with the flower by his shoulder, $4\frac{5}{8}$*in.* (11.7*cm.*), *c.* 16*th Century A.D.*

42 AN UNUSUAL BRONZE FIGURE OF BUDDHA, standing with his right hand in *abhaya mudra,* his left holding a fold of his robe which is depicted in horizontal folds across his body, with ridged neck, the well-cast features of the face in *samadhi,* the eyes with silver inlay, $7\frac{1}{4}$*in.* (18.4*cm.*), *c.* 9*th Century A.D., probably from the Kashmir/Ladakh Area, excavated from a site at Nawe Kili, Buner, West Pakistan*

*** For a figure with relating characteristics see Barrett, fig. 11

(*See* ILLUSTRATION)

43 A KASHMIR BRONZE FIGURE OF A BODHISATTVA seated in *dhyanasana,* his left arm raised, his right (damaged), pendent, wearing bodhisattva garments and jewellery, on an openwork throne with lions on the corners, the eyes with silver inlay (damaged), *5in.* (12.7*cm.*), *7th/8th Century A.D., excavated at Kalam in N. Swat, West Pakistan*

*** For a relating example see Barrett, fig. 14

(*See* ILLUSTRATION)

AFGHANISTAN

44 A KAFFIR CARVED WOOD EQUESTRIAN GROUP, the rider with eyes inlaid with stone and wearing an elaborately decorated pointed cap, his left hand held to the horse's head, 20¾*in.* (52.7*cm.*), *Afghanistan*

PRE-COLUMBIAN ART

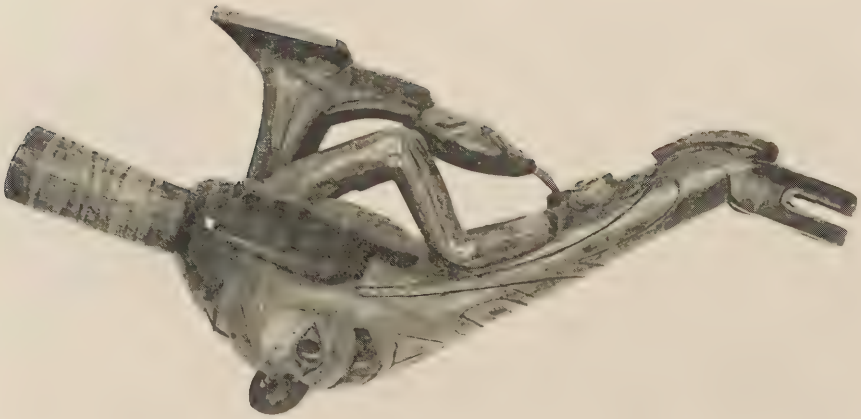
45 A MOCHICA ORANGE POTTERY VESSEL in the form of the head of a man, the features of the face boldly modelled, wearing a cap decorated with abstract geometric motifs in red and buff set on long hair and with head-band tied under the chin, ear-plugs protruding to either side (stirrup spout missing) 8*in.* (20.3*cm.*), 1*st*/6*th Century A.D., North Coast of Peru*

46 A MOCHICA ORANGE POTTERY STIRRUP SPOUT VESSEL formed as the figure of the god Ai-Apec, seated with his hands at his sides and his mouth open to show fangs, his headdress surmounted by two figures of snakes, details picked out in buff slip, 8⅝*in.* (21.8*cm.*), 1*st*/6*th Century A.D., North Coast of Peru*

*** Ai-Apec was the principal deity of both the Mochica and Chimu cultures, and was in fact a survival from the Chavin Culture. He was a warrior God, but also guardian of agriculture and domestic animals

47 AN ATTRACTIVE OLMEC SMALL PALE-GREEN JADEITE PENDANT in the form of a long-beaked bird, hole through its neck for suspension, 2⅜*in.* (6*cm.*)

51



52

PACIFIC NORTH-WEST COAST ART

48 A Pacific North-West Coast wood Rattle, of plain rounded form, made in two parts, with cylindrical handle, $10\frac{3}{4}$*in.* (27.3*cm.*)

49 Another, similar, 10*in.* (25.4*cm.*)

50 A large Pacific North-West Coast wood Ladle, the underside of the bowl carved in low relief with various totemic designs, the short handle in the form of a stylised bird's head, $16\frac{1}{2}$*in.* (41.9*cm.*)

51 A PACIFIC NORTH-WEST COAST WOOD MASK, the face with nose in the form of the beak of an eagle, with circular eyes, and open lunate mouth showing two large teeth, black, red and white painted decoration, $10\frac{3}{4}$*in.* (27.4*cm.*), *Kwakiutl*

(*See* ILLUSTRATION)

52 A TLINGIT CARVED WOOD RATTLE made in two parts in the form of a raven, its tail as the handle, the grotesque face of a hawk on its breast, and on its back a kingfisher head and tail and the reclining figure of a man whose tongue is held by a frog, polychrome decoration in green, red and black, $15\frac{1}{4}$*in.* (38.7*cm.*), *Pacific North-West Coast*

(*See* ILLUSTRATION)

MAORI ART

The Property of Sir Robert Mackintosh

53 A MAORI GREENSTONE MERE (*mere pounamu*) with flattened leaf-shaped blade and conical butt pierced for suspension, $14\frac{1}{8}$*in.* (35.9*cm.*), *New Zealand*

54 A MAORI GREENSTONE HEI-TIKI (neck ornament) of stylised human form, with head tilted to the right and arms akimbo, the lower edge of lunate form, $4\frac{3}{8}$*in.* (11.1*cm.*), *New Zealand*

55 A small Maori greenstone Tiki of typical form, the features very worn, pierced for suspension, $2\frac{5}{8}$*in.* (6.7*cm.*); another Tiki in dark-green stone, the eyes inlaid with red sealing wax, pierced for suspension, $2\frac{1}{2}$*in.* (6.3*cm.*); a fragment from a Maori greenstone Tiki of typical anthropomorphic form, the head turned to the right (right arm and legs missing), $2\frac{3}{4}$*in.* (7*cm.*); and six Maori greenstone pendants of various forms, 2*in.* (5.1*cm.*)/$4\frac{1}{2}$*in.* (11.5*cm.*) (9)

56 A Maori dark greenstone Adze of slightly flaring form, 10*in.* (25.4*cm.*), *New Zealand*

57 A Maori greenstone Tiki of typical stylised human form, with head turned to the right and arms akimbo, $5\frac{3}{8}$*in.* (13.6*cm.*), *New Zealand*

58 Another Maori greenstone Tiki of similar form, the head turned to the left, $4\frac{1}{4}$*in.* (10.8*cm.*), *New Zealand*

59 A FINE MAORI DARK GREENSTONE HEI TIKI of stylised human form, with arms akimbo and legs forming a lunate lower edge, the head turned to the right and one eye with haliotis shell inlay, an albatross bone toggle attached by a fibre cord, 6*in.* (15.3*cm.*), *New Zealand*

Various Properties

60 A Maori wood Taiaha or Quarter-Staff, the terminal in the form of a grotesque janus head with haliotis shell eyes and the long tongue carved with spiral and dentate motifs, the haft rounded and flattened at the end and with good patina, 75½*in.* (191.2*cm.*)

61 A Maori whale bone short Club (*wahaika*), the outside edge of the rounded blade with deep medial indentation, the inside edge curving towards the flattened handle and carved in relief with a tiki-like figure, handle pierced for suspension and terminating in a grotesque mask, blade with later incised human figures, 14¾*in.* (37.5*cm.*), *New Zealand*

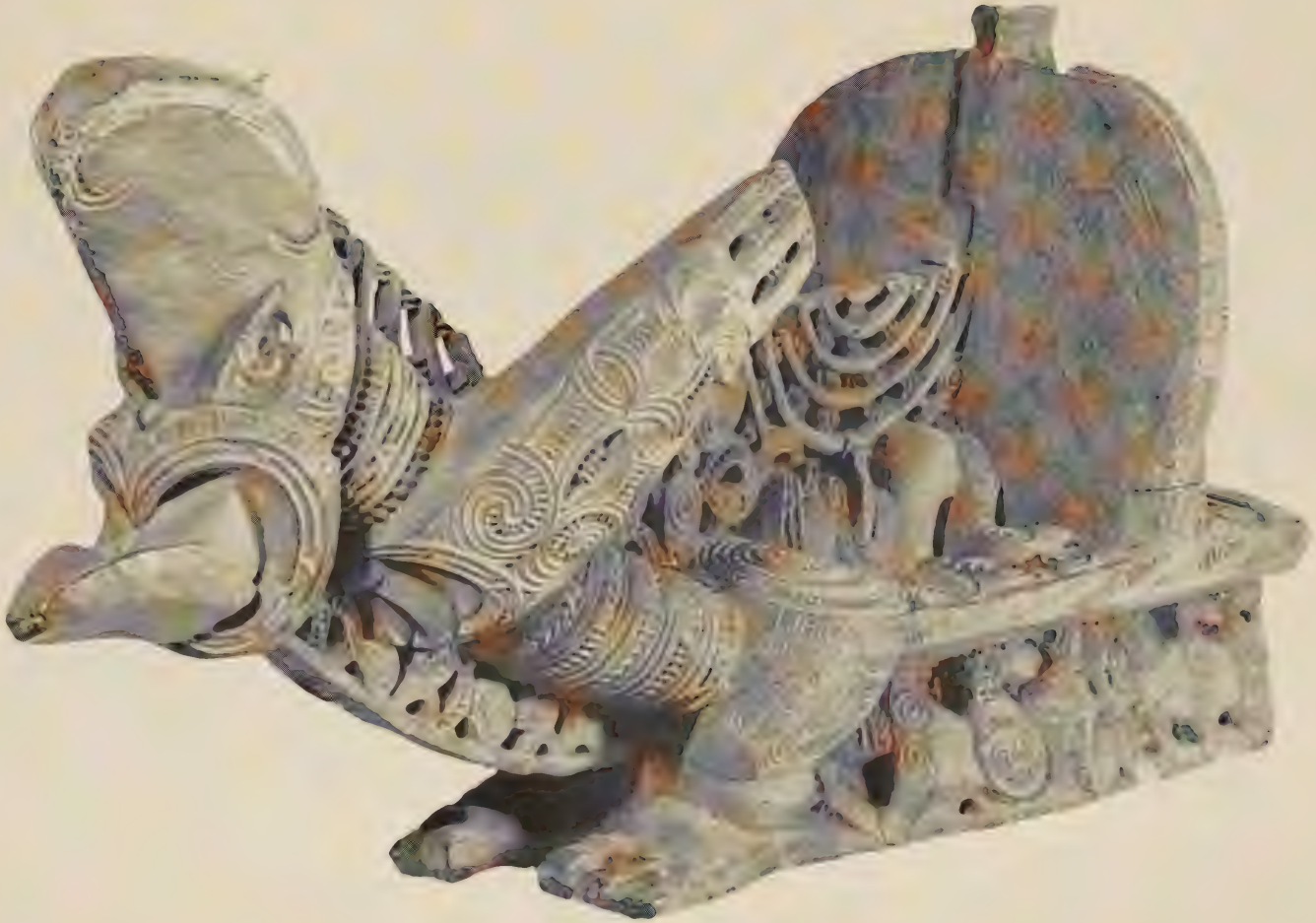
62 A Maori bone Mere, 'en violon', the haft pierced at the top for suspension, and terminating in a tiki-like mask (blade slightly damaged round the edge), 11⅞*in.* (30.2*cm.*)

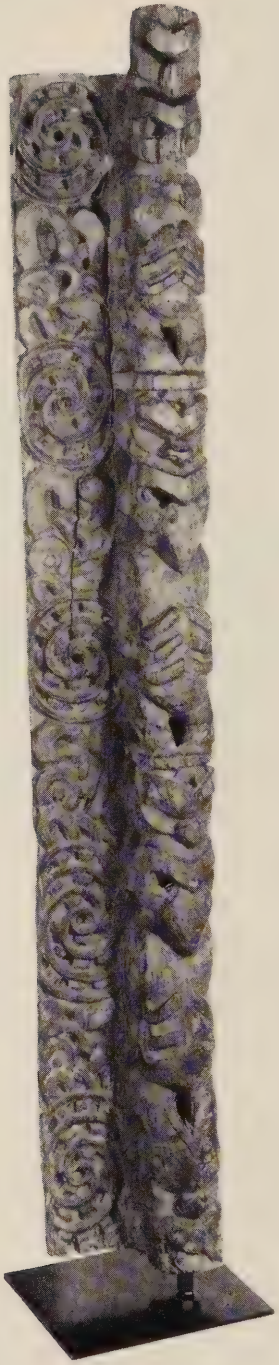
63 An attractive Maori wood Feather Box of long, oval, boat-shaped form, carved at either end with a tiki-like head, the eyes with roundels of haliotis shell (one inlay missing), the whole carved with bold scrolling and dentate designs, 16¾*in.* (42.5*cm.*), *New Zealand*

64 A MAORI WOOD FIGUREHEAD (*Tau-ihu*) FROM A WAR CANOE, the terminal in the form of a grotesque tiki-like figure with a large head and protruding tongue, decorative openwork panel behind (*tauroa*), reclining figure below it, the other end with an arched plaque carved on the outside face with a stylised human figure (*huaki*) looking into the canoe, grotesque masks below, the undersides with grotesque figures, the whole with scrolling and dentate designs, 29*in. long* (73.7*cm.*) *by* 12½*in. high* (31.7*cm.*) (*damaged*)

*** Cf. Hamilton, p. 25
Cf. Dodd, p. 145

(*See* ILLUSTRATION)





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65 A MAORI WOOD DOOR POST carved in high relief with three tiki-like figures, one surmounting the other, the lower figure standing on a tiki-like head, on the right a frieze of scrolling and other interlocking designs in low relief, 61*in.* (154.9*cm.*), *New Zealand*

*** For a Maori house with similar type posts see Dodd, p. 91

(*See* ILLUSTRATION)

OCEANIC ART

66 A NEW IRELAND WOOD CARVING (*Totok*), in the form of a figure standing on a tanged base, his hands held across the middle of his body, the grotesque face with mouth showing bared teeth and eyes inset with sea-snail opercula shell, the figure is surrounded by five feathered struts which terminate well above the head, around a cylindrical support, black, white and red painted decoration, 47$\frac{1}{8}$*in.* (119.6*cm.*), *marked on the back 'bought Webster Jan.* 1897, *P*1444'

(*See* ILLUSTRATION)

67 A Solomon Islands basket-work Shield of slender form with single handle behind, decorated at top and bottom in black pigment with abstract motifs, 35*in.* (88.9*cm.*), *New Guinea*

68 A Fiji wood Spear, the upper part of the haft decorated with groups of graduated pointed projections, 71¾*in.* (182.2*cm.*)

*** For the type see Edge-Partington, p. 107, fig. 1

69 A New Guinea carved wood Club, the flaring flattened blade decorated on each side with two panels of elaborate scrolling, with handle of cylindrical form and lunate butt also decorated with scrolling, 33⅜*in.* (84.5*cm.*), *Massim River Area*

*** For the type see Chauvet, figs. 257-258

70 Another New Guinea wood Club of similar form, the upper part of the blade decorated with a large panel of elaborate scrolling and the ridged lunate butt pierced with a border of holes, 29¼*in.* (74.3*cm.*), *Massim River Area*

71 A TROBRIAND ISLANDS WOOD SHIELD of slightly convex pear-shaped form, decorated in black, orange and white pigment with abstract symbolic motifs, bamboo handle behind, 29⅛*in.* (74*cm.*), *New Guinea*

*** For a similar example see Chauvet, fig. 191

72 A NEW GUINEA CARVED WOOD COMMEMORATIVE BOARD of leaf-shaped form with short tanged handle, decorated in low relief with a stylised human mask in the centre, leaf-shaped panels in each of the four corners filled with horizontal bands of dentate designs, the decoration dark brown on a whitish ground, the top with a hole for suspension, 61*in.* (154.9*cm.*), *Papuan Gulf*

73 A NEW GUINEA WOOD COMMEMORATIVE BOARD of oval form, carved in low relief with a stylised grotesque human figure, the colouring dark brown on a whitish ground, two holes round the sides and one at the top for suspension, 42*in.* (106.7*cm.*), *Papuan Gulf*

74 Another New Guinea wood Commemorative Board of slender, oval form, carved in low relief with a stylised human figure, the colouring dark brown on a white ground, the top with a hole for suspension, 31¼*in.* (79.4*cm.*), *Papuan Gulf*

75 AN EASTER ISLAND WOOD CARVING in the form of the head and arms of a male figure, the head of typical heavy form, with pouches under the eyes, chevron motifs forming the eyebrows, the eyes recessed, one inlaid with bone and obsidian, the coiffure indicated by horizontal undulating lines, 19*in.* (48.2*cm.*)

*** For the type cf. Dodd, p. 240

(*See* ILLUSTRATION)

76 A SOLOMON ISLANDS WOOD FOOD BOWL in the form of a frigate bird, its head protruding from one end and its tail from the other, the body of oval form, on oval flaring foot, the whole inlaid with triangular and circular panels of mother-of-pearl shell plaques, $39\frac{3}{4}$*in.* (101*cm.*)

(*See* ILLUSTRATION)

77 AN ADMIRALTY ISLANDS CARVED WOOD OVAL FOOD BOWL stained black, on diamond-shaped foot, the ends with openwork stylised heads of frigate birds, their wings in relief to either side of the ends of the bowl, two raised panels of wavy lines in the centre of each side of the bowl, 25*in. long* (63.5*cm.*), *Melanesia*

*** Brought back from 'La Korrigane' Expedition, 1934-1936

78 A NEW HEBRIDES FERNWOOD FIGURE on cylindrical base, seated with his hands joined on his knees, with large head, the heavy features of the face in high relief, protuberance from crown of head, $66\frac{1}{2}$*in.* (168.9*cm.*)

79 A New Hebrides fernwood ancestor Figure with hands held to the stomach, with large angular head, and downward-curving forehead projection, 63*in.* (160*cm.*)

(*See* Illustration)

80 A TAHITIAN CARVED WOOD FIGURE OF A MAN standing with his legs apart and his hands on his hips, the features of the face somewhat stylised and with large ears and undulating hair-line, 13⅜*in.* (34*cm.*), *Society Islands*

*** Exhibited: The Art Institute of Chicago, 17th November-31st December, 1967 and The Museum of Primitive Art, New York, 14th February-14th May, 1968, *The Sculpture of Polynesia,* illustrated in the catalogue as fig. 23
Literature: Archey, figs. 58a and b

(*See* ILLUSTRATION)

81 A Marquesas Islands carved wood Stilt Step carved with a standing human figure wearing crested headdress, concave behind to form the step, $12\frac{1}{2}$*in.* (31.8*cm.*)

82 A New Caledonian Adze, with circular greenstone blade, the wood haft with cloth and fibre bindings, $20\frac{3}{4}$*in.* (52.7*cm.*)

83 A MARQUESAS ISLANDS CARVED WOOD STILT STEP in the form of a stylised male figure, standing with his arms across his chest, on the head of a human mask and a pointed projection, the high curved headdress concave at the back and forming the footrest, the whole carved with shallow linear decoration, $17\frac{1}{2}$*in.* (44.5*cm.*)

(*See* ILLUSTRATION)

84 A TROBRIAND ISLANDS WOOD DANCE SHIELD (*kaidiba*) with narrow tubular handle and openwork ends carved with elaborate swirling scrolls and dentate motifs, bearing traces of black, red and white pigment, $24\frac{1}{2}$*in.* (62.3*cm.*), *New Guinea*

*** For the type see Chauvet, fig. 190

(*See* ILLUSTRATION)

84

83

85 AN EASTER ISLAND CARVED WOOD CEREMONIAL PADDLE (*tapa*), with tanged leaf-shaped blade, the slender cylindrical haft terminating in a stylised human head, the features indicated by a double-arched motif representing eyebrows continuing to form a medial rib indicating the nose, the arched motifs terminating in small globular designs presumably intended as ears, 33*in.* (83.8*cm.*)

*** For the type, cf. Dodd, pp. 174 and 175

(*See* ILLUSTRATION)

86 A FINE LARGE NEW IRELAND WOOD MALANGGAN ULI, the massive, thick-set, hermaphroditic figure with large grotesque head, prominent breasts and short legs, he is standing with openwork struts to either side with his arms upraised, he is supporting a human head to the chest, surmounted by a feathered projection, with traces of white, pink and brown polychrome decoration, 57¾*in.* (146.7*cm.*)

*** New Ireland Ulis are usually portrayed standing with the arms raised, or lowered with the hands resting on the hips. Some, as in the above figure, have smaller figures attached to their bodies which illustrate a story or legend connected with the ancestor

(*See* ILLUSTRATION)

A COLLECTION OF IVORY COAST BRASS FIGURINES AND ANIMALS

The Property of Comte B. de Grunne

The majority of these pieces were exhibited in *Art d'Afrique dans les Collections Belges,* Musée Royale de L'Afrique Centrale, Tervuren, 1963

All the pieces were formerly in the Collection of Madame Jean Verheyleweghen, of Brussels

87 A Senufo brass Divination Group in the form of a horse and rider, of highly stylised form, 2¼*in.* (5.7*cm.*); another Divination Figure in the form of a man, carrying a sword in his left hand, 3*in.* (7.6*cm.*); and a small Senufo brass female Figure standing with large hands held out before her, 3¼*in.* (8.2*cm.*) (3)

88 A Senufo brass Handle from a sword, decorated with geometric designs in low relief and surmounted by a triple-horned human head, 5⅜*in.* (13.6*cm.*), *Niarafolo sub-tribe*; and another, similar, with two horns projecting from the crown of the head and horn-like lugs from the chin, 5 11/16*in.* (14.5*cm.*), *Niarafolo sub-tribe* (2)

*** A similar sword handle was found by Father Clamens among the Senufo Niarafolo, in the village of Sokoro, in the neighbourhood of Ferkéssédougou
Exhibited: Tervuren, 1963, nos. 302 and 301

89 A SENUFO BRASS PROTECTIVE EFFIGY in the form of a female figure, wearing a bird-like crested coiffure, on circular base, 3¼*in.* (7.4*cm.*)

*** Exhibited: Tervuren, 1963, no. 261 (VE 25)

90 A Senufo brass female Figurine, seated on a four-legged stool, holding a nut in her outstretched right hand, with bird-like coiffure, and a cup on the crown of her head representing fertility, $4\frac{11}{16}$*in.* (11.9*cm.*); and a Senufo brass female Figurine of highly stylised form, with prominent breasts, her arms at her sides and standing on a small rectangular base, with a mask over her face, $3\frac{3}{8}$*in.* (8.5*cm.*) (2)

*** The second figure in this lot was used as a cult object and was sometimes carried in a bag suspended from the chest

91 A SENUFO BRASS FIGURE OF A TORTOISE, representing one of the five totemic animals of the tribe, $2\frac{7}{8}$*in. long* (7.4*cm.*); a Senufo brass Figure of a long-beaked bird, also representing one of the primordial creatures of the tribe, $2\frac{5}{8}$*in.* (6.7*cm.*); and a Senufo brass Figure of a scorpion, $2\frac{1}{4}$*in.* (5.6*cm.*) (3)

*** Exhibited: Tervuren, 1963, nos. 306, 302 and 587

92 A Dan brass Ring, in the form of a serpent, $2\frac{1}{8}$*in.* (5.4*cm.*); a Dan brass Horn, the tip and lower edge decorated with lunate motifs, $5\frac{7}{8}$*in.* (15*cm.*); a Dan brass Crocodile used for divination purposes, $11\frac{1}{4}$*in.* (28.3*cm.*); and another Dan brass Crocodile, used for divination purposes, $6\frac{3}{8}$*in.* (16.2*cm.*), *Ivory Coast* (4)

*** The horn was used for containing magic ingredients and they were in general the property of the sorcerers
The first three pieces in this lot were exhibited Tervuren, 1963, nos. 372 (VE 69), 374 and 373

93 A SENUFO BRASS SEATED FEMALE FIGURE, on a circular support and carrying a large bowl on her head, supported by her hands, $6\frac{3}{4}$*in.* (17.3*cm.*)

*** This figurine was used during the Poro Society initiation ceremonies
Exhibited: Tervuren, 1963, no. 272

94 A SENUFO BRASS FEMALE FIGURE, seated on a four-legged stool, her arms held out before her and wearing a crested bird-like headdress, $5\frac{3}{4}$*in.* (14.7*cm.*)

*** This type of statuette seated on stools and executed in wood are called 'teffalo-tiow', that is to say 'woman of the labourer'. Each year a figure was given as a prize to a young labourer who had displayed the greatest talent
Exhibited: Tervuren, 1963, no. 273

95 A SENUFO BRASS MALE FIGURINE, known as 'the blacksmith', $4\frac{3}{8}$*in.* (11*cm.*)

*** The blacksmith was considered by the Senufo Tribe to be one of the first of the eight mythological 'ancestors' to descend from the sky. The legend concerned with his descent is closely allied to that believed in by the Dogon peoples
Exhibited: Tervuren, 1963, no. 264 (VEI)

96 A SENUFO RITUAL LAMP with circular cup placed half way up the long, pointed iron stem, surmounted by a seated female figure in brass, scarification marks round her navel representing fertility, *height of figure,* $5\frac{1}{8}$*in.* (12.9*cm.*), *overall height,* $43\frac{3}{4}$*in.* (111*cm.*)

*** Exhibited: Tervuren, 1963, no. 286 (VE 102)

97 A SENUFO CANE OF OFFICE, called '*daleu*', the long iron stem is decorated towards the top with two curved projections, it is surmounted by a female figure in brass, seated on a four-legged stool, her arms held out before her and wearing a crested bird-like headdress, cicatrice marks on her body, including a cross motif on her breasts and behind her shoulders, *height of figure* $4\frac{3}{8}$*in.* (11*cm.*), *height overall* $44\frac{1}{2}$*in.* (113*cm.*)

*** It may be that the figure is intended to represent the divinity 'Nyamé'. Among the Ashanti this Goddess has similar scarification marks
This type of cane of office represents an initiation symbol called 'daleu'. Among the Poro of the Kiembara, the dancer who wears the mask 'korrogo' carries a similar cane. Among the other groups of the Senufo this cane (daleu) is considered as a weapon of 'Ka Tyeleo' (Mother Goddess of the Group)
Exhibited: Tervuren, 1963, no. 285

98 A SENUFO BRASS GROUP in the form of two male figures carrying a corpse on their heads, supported by their left arms, $4\frac{1}{4}$*in.* (10.8*cm.*)

101 99 100
102

99 A SENUFO BRASS GROUP of a male and female figure seated opposite each other and playing mescala, on a rectangular base, 4*in.* (10.1*cm.*)

(*See* ILLUSTRATION)

100 A SENUFO BRASS FEMALE FIGURINE AND A BRASS EQUESTRIAN FIGURE, both of grotesque form, the female figure standing with her arms held out from her sides, with bird-like coiffure and elaborate cicatrisation, the rider holding a large sword in his right hand and the rein in his left, *height of female figure,* $5\frac{1}{8}$*in.* (13*cm.*) *and height of horseman* $5\frac{1}{8}$*in.* (13*cm.*) (2)

(*See* ILLUSTRATION OF FEMALE FIGURE)

101 A SENUFO BRASS PIN in the form of an indeterminable quadruped, possibly a leopard, devouring another small quadruped, $5\frac{1}{2}$*in.* (13.9*cm.*)

*** Exhibited: Tervuren, 1963, no. 299 (VE 26)

(*See* ILLUSTRATION)

102 A SENUFO BRASS COVER from a ritual cup, in the form of the head of a horned animal, with wide open rectangular mouth showing bared teeth, the crown of the head surmounted by a scorpion, $4\frac{1}{4}$*in.* (11*cm.*)

(*See* ILLUSTRATION)

AFRICAN SCULPTURE

Various Properties

103 A CAMEROONS BRONZE NECKLET composed of a bronze ring surmounted by a frieze of thirty-two applied heads of bulls, 11¾*in. diam.* (29.8*cm.*)

104 A LARGE BENIN SWORD, with openwork, leaf-shaped metal blade and bone handle terminating in a large metal loop, 39¼*in.* (99.7*cm.*)

105 A BENA LULUA CARVED WOOD MALE FIGURE, standing with his hands held to either side of his stomach, the long neck with notched decoration, the coiffure similarly depicted, a feather-like ornament projecting from the back of the head, the face with pointed chin, lozenge-shaped eyes and cicatrisation, 15¾*in.* (40*cm.*)

106 A SIERRA LEONE CARVED WOOD FEMALE FIGURE, standing with her hands resting on her hips, cicatrisation on the body, with long ridged neck and crescentic coiffure, 21¼*in.* (54*cm.*)

107 A small Dan wood Mask, the face with pointed chin, circular openwork eyes and triangular protruding mouth, double row of holes round the sides for attachment, with fibre beard ornamented with cowrie shells, 7*in.* (17.8*cm.*), *Ivory Coast*

108 A LARGE BAULE CARVED WOOD FIGURE OF A MONKEY, crouching, with his hands held to his mouth, tusks protruding to either side, on circular base, wearing cloth girdle and metal sword around his waist and metal anklets, 38¼*in.* (97.1*cm.*), *Ivory Coast*

109 AN EKOI WOOD MASK, the face with openwork eyes and mouth with metal teeth, the face covered with a layer of skin, fibre coiffure, holes round the sides for attachment, 12⅜*in.* (31.5*cm.*)

110 A Baule wood male Figure, standing on a circular base, bearded, with hair worn in a long plait down the back of the head, carrying a stick in his left hand, his right pendent at his side, wearing anklets and necklace of white beads, $17\frac{1}{8}$*in.* (43.5*cm.*)

111 A LARGE NIGERIAN WOOD MASK, the face with bulging cheeks, diminutive slit eyes, convex forehead and lug beard, $23\frac{3}{4}$*in.* (60.3*cm.*)

112 AN ASHANTI GOLD MASK in the form of a human face, with openwork cheeks and eyes, two loops at the top for suspension, $2\frac{1}{2}$*in.* (6.4*cm.*), *Ghana*

*** Literature: Charpentier, fig. 78

113 A group of fourteen Ashanti cast brass Gold Weights (*mrammuo*) of various forms including a beetle, a scorpion symbol of death, a fan and nine weights cast in relief with geometric designs, *Ghana* (14)

114 Another group of fourteen Ashanti cast brass Gold Weights comprising six of geometric form, a double gong, a diminutive shield, a warhorn, a fly-whisk and four other miscellaneous weights, *Ghana* (14)

115 A group of Ashanti brass items used for weighing gold dust comprising two Spoons (*saawa*) with incised decoration on the handles, a pair of Scales (*nsania*), three Gold Weights; and three other miscellaneous pieces, *Ghana* (9)

116 A Bakota steel Knife, the spatulate blade with notched medial ridge and openwork top also decorated with a border of notches, the ridged, wood handle partially overlaid with sheet brass, 24*in.* (61*cm.*), *Congo*

117 A small East African wood Stool with concave circular seat set on three curving feet and three struts, $7\frac{3}{4}$*in.* (19.5*cm.*); another East African wood Stool, the concave seat with central support to which the five feet are attached, $8\frac{1}{4}$*in.* (21*cm.*); and another on four feet, the circular concave seat embedded with polychrome beads to form a floral design, 11*in.* (28*cm.*) (3)

118 A BALUBA IVORY AMULETIC FIGURE OF A WOMAN of stylised form, her arms held to her neck and the hollow body of slightly flaring form, she wears a fillet in her hair, $3\frac{3}{8}$*in.* (8.6*cm.*), *Congo*

119 A WAREGA CARVED WOOD MASK, the face of narrow, elongated form, with diminutive slit eyes and small mouth, holes around the sides of the face for attachments, some white painted decoration and long fibre beard, $8\frac{1}{2}$*in.* (21.6*cm.*)

120 AN IBIBIO WOOD MASK, the large slit eyes set into a deep concave ridge which also forms the nose, the nostrils indicated by a hole below it, the protruding mouth with bared teeth, with semi-circular headdress, holes round the sides of the face for attachments, $14\frac{1}{2}$*in.* (36.9*cm.*), *Nigeria*

121 A LIBERIAN WOOD MASK of highly stylised form and with white, dark grey and blue painted decoration, the eyes of square form, with two large protruding lugs above, the mouth with metal attachments indicating teeth, with lunate headdress, holes round the sides of the face for attachments, $16\frac{1}{4}$*in.* (41.3*cm.*)

122 A Mitsogu wood Pestle, the finial in the form of a stylised human face, $15\frac{1}{4}$*in.* (38.8*cm.*)

123 A Sierra Leone volcanic stone Fishing Weight, the finial in the form of two human heads joined back to back, the body of globular form, $5\frac{1}{2}$*in.* (14*cm.*)

124 A DOGON WOOD HERMAPHRODITIC FIGURE, standing on a mound base, the body of slender form, the arms upraised over the head and with large hands, the face bearded, 20*in.* (50.8*cm.*)

(*See* ILLUSTRATION)

125 A BAULE CARVED WOOD FEMALE FIGURE, her arms pendent at the sides of her slender body, standing on a circular base, with long pointed breasts, cicatrisation between them and on the neck and body, the face with typical downcast features, with crested coiffure, a long pigtail down the back, blue beads round the body and white beads round ankles, 15½*in.* (39.4*cm.*), *Ivory Coast*

(*See* ILLUSTRATION)

126 A BAKONGO CARVED WOOD FETISH FIGURE of highly stylised form, standing on a circular base, his arms pendent at his sides and a conch shell forming his coiffure, two hollow, circular projections above the diminutive ears inset with panels of glass and filled with fetish materials, a similar, but larger, projection on his forehead and stomach, the eyes also inset with glass, the whole with traces of red pigment, strips of cotton tied round his ankles, 13¼*in.* (33.6*cm.*), *Congo*

(*See* ILLUSTRATION)

127 A DAN WOOD MASK, the face of sharply pointed, oval form, with grooved sides and holes around the sides for attachment, the face with slit eyes, pointed nose and protruding diamond-shaped mouth with metal teeth, with plaited fibre coiffure, $9\frac{1}{4}$*in.* (23.5*cm.*), *Ivory Coast*

(*See* ILLUSTRATION)

128 A SMALL BENIN BRONZE FIGURE OF A LEOPARD, standing with its tail curling over its back, its coat indicated by large incised roundels, the eyes with ropework surrounds, the mouth showing two bared teeth, $3\frac{3}{4}$*in.* (8.9*cm.*), *Nigeria*

(*See* ILLUSTRATION)

TWO HIGHLY IMPORTANT BENIN BRONZE FIGURES

129 **A BENIN BRONZE BEARDED MALE FIGURE** representing a Portuguese soldier, standing with his legs flexed, his left leg forward, presenting a flintlock gun (barrel of gun partly missing), the face with large lozenge-shaped eyes and short pointed beard, wearing a morion decorated with interlacing and other geometric designs, his armour also with incised interlocking strapwork and other geometric designs, carrying a sheathed dagger on his right side and a flintlock pistol on his left side, the rectangular pedestal with interlacing strapwork, two flintlock pistols, a cross bow, a three-pronged spear and two figures holding guns, with ropework borders, 17*in.* (43.2*cm.*), *Nigeria*

(*See* Frontispiece and Illustrations)

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130 **A BENIN BRONZE MALE FIGURE** standing with his arms held in front of him, carrying a key or axe in his left hand, the face with negroid features, tribal marks to either side of the mouth and on the forehead, wearing a hemispherical cap with raised hatched designs, similar motifs together with other designs in low relief on his upper garment, his girdled beluku with borders of guilloche patterns and incised lozenge-shaped and other geometric designs, wearing a Maltese cross on his chest suspended by means of a chain, 23*in.* (58.4*cm.*), *Nigeria, the figure marked on the back 'Benin. Bought Webster,* 1898, *P.*1592'

(*See* ILLUSTRATIONS)

131 An Ashanti silver-gilt Ring (*Teakyire Fa*), the bezel in the form of a bird, with two cannons on its wings and a bag of gun-powder, the hoop with wave motifs, *Tekyiman, Brong District, Ghana*

*** This ring was worn by the General of the Rearguard (kijidomhene), in charge of the ammunition of the army

132 A Benin wood Head of an Oba, with high, ridged choker, hemispherical headdress, a feather-like ornament projecting from the left side, loop handle to right side of face, $24\frac{3}{4}$*in.* (62.9*cm.*)

133 A Basonge carved wood fetish Figure, standing on a mound base, the arms held across the stomach, the eyes inset with cowrie shells, the figure hung copiously with a variety of fetish materials, including metal bells, fur, blue and white beads round the neck and blue beads round the arms, the head surmounted by a curved horn-like projection also covered in fetish material, 32*in.* (81.3*cm.*), *Congo*

134 A small Angolan wood Stool, the circular top supported on the head of a crouching male figure, his hands to his cheeks, his elbows resting on his knees, on circular base with hole in centre, $9\frac{1}{2}$*in.* (24.1*cm.*)

137

135
136

135 A Bakongo Fly Whisk, the carved wood handle surmounted by a kneeling female figure, with metal stud decoration and traces of red pigment, $18\frac{1}{8}$*in.* (46*cm.*)

(*See* Illustration)

136 A Yoruba carved wood fetish Figure, the body entirely covered with a variety of fetish materials, including cowrie shells, bone, metal and glass, the head of slightly stylised form, with protruding eyes, $13\frac{3}{4}$*in.* (34.9*cm.*), *Nigeria*

(*See* Illustration)

137 A Bambara carved wood female Figure of tall, slender form, standing on a circular base with her body slightly flexed and her arms at her sides, cicatrice marks on the arms and stomach, $30\frac{1}{4}$*in.* (76.8*cm.*), *Mali*

(*See* Illustration)

138 A BAKONGO CARVED WOOD STAFF, the finial in the form of two human figures, one standing on top of the other, a chameleon below the two figures, $52\frac{1}{4}$*in.* (132.7*cm.*), *Congo*

139 A MASAI WARRIOR'S SHOULDER-SHIELD (*ndomi*) for dancing, of oval form with small central aperture, decorated on inner side with zones of dentate motifs alternately coloured with black and pink pigment, the exterior white with central ridge and red and black abstract bands, $26\frac{3}{8}$*in.* (67*cm.*), *Kenya*

*** For the type see British Museum, *Ethnographical,* fig. 187 (ii)

140 A JUKUN AXE in bronze and steel, the cylindrical handle decorated with two panels of ropework in relief and with flaring openwork butt, the finial in the form of a human head with crested coiffure and the narrow blade protruding from its mouth, 20*in.* (50.7*cm.*), *Nigeria*

141 A Cameroons Grasslands ivory Tusk carved in relief with bands divided by ropework and filled with motifs including animal heads, human figures, birds and abstract designs, $30\frac{1}{8}$*in.* (76.5*cm.*)

142 Another Cameroons Grasslands ivory Tusk, with similar decoration, the bands containing figures of crocodiles, animal heads, human figures, birds and abstract motifs, 31*in.* (78.7*cm.*)

143 A Badjokwe wood Staff of slender cylindrical form, surmounted by the head of a woman with elaborate coiffure and knop on crown, 24¼*in.* (61.5*cm.*); another Badjokwe wood Staff with finial of flaring rounded form carved with hatching and set with brass studs, 20⅜*in.* (51.7*cm.*); and a Mashona wood Headrest of lunate form supported on the back of a stylised figure of a buffalo, with flaring feet, 6⅛*in.* (15.5*cm*). (3)

144 A Congo wood Staff with slender tapering haft surmounted by a standing female figure (arms missing) bearing extensive cicatrisation on her body, 44½*in.* (113*cm.*); and a Badjokwe Axe with wood shaft and flaring metal blade decorated with incised abstract motifs, 15⅝*in.* (39.6*cm.*) (2)

145 An Ovambo carved wood Stool on heavy ring base, the circular seat supported on two human masks with slit eyes and cicatrisation masks on forehead and cheeks, openwork struts between, 14½*in.* (36.9*cm.*), *South West Africa*

146 An Ibo carved wood Ceremonial Staff, surmounted by a kneeling human figure, wearing a pointed cap, and terminating in a standing figure wearing a striped skirt, the cylindrical shaft interspersed with two panels of elaborate abstract carving, 45½*in.* (105.6*cm.*), *Nigeria*

147 Another Ibo wood Ceremonial Staff of similar form, the terminal and finial figures highly stylised and the shaft with two ovoid openwork motifs, 39¼*in.* (99.7*cm.*), *Nigeria*

148 A Zulu carved wood Staff of slender form surmounted by a human head with flat crown, a band of twisted wire on neck and another such band lower on shaft set below two diminutive protuberances, 36*in.* (91.6*cm.*)

The Property of Miss M. Smith

149 A FINE BALUBA CARVED WOOD MALE FIGURE, his hands held to either side of his protruding navel, the large head with short beard, a row of studs over the crown of the head, the hair worn in two large and two small plaits at the back of the head, two of the plaits with studded decoration, 19¾*in.* (50.2*cm.*), *Congo*

(*See* ILLUSTRATION)

Various Properties

150 A Bakongo carved wood female Figure, standing naked on a rectangular base with her hands held to her breasts and wearing a pointed cap, her eyes inlaid with glass, $10\frac{3}{8}$*in.* (26.3*cm.*)

151 A BADJOKWE CARVED WOOD STAFF of cylindrical form, surmounted by a stylised human head with elaborate coiffure and pointed chin, 20*in.* (50.8*cm.*), *probably Lunda*

152 A CAMEROONS CARVED WOOD STOOL of circular form, the seat supported on three rows of human masks set between undulating bands, on ring base, 14*in.* (35.8*cm.*)

153 A CAMEROONS CARVED WOOD MASK with plump features, small pierced eyes and wide open mouth with protruding lower lip, the crown of the head surmounted by the upper part of a grotesque human figure, $16\frac{3}{4}$*in.* (42.5*cm.*)

*** Formerly in the Collection of Tristran Tzara

154 A small Dogon wood Figure, of slender, highly stylised form, standing on a tiered circular base, her arms raised above her head, 13*in.* (33*cm.*)

155 A Warega wood Mask, the face with sharp nose, tiny mouth and cowrie-shell shaped eyes, holes round the sides for attachment and with long fibre beard, 14½*in. overall* (36.8*cm.*)

156 A BAMBARA WOOD MASK with four horned projections arising from the crown of the head, the face of highly stylised form, with large rectangular open eyes, eyebrows, nose and mouth indicated by strips of metal, two of the horns also covered in metal, the whole with encrustation and inset with small red beads, 15¾*in.* (40*cm.*)

157 A small Warega ivory Figure, the stylised body with concentric circle decoration, 3½*in.* (8.9*cm.*)

158 A BAGA WOOD SHOULDER MASK OR NIMBA, the large head with semi-circular ears and beaked nose, with close-set lozenge-shaped eyes and areas of cicatrisation on the face, a medial ridge running up to the raised vertically grooved central crest, the coiffure decorated with chevrons, the bust with deep pendent breasts with two holes between them, their upper part with geometric decoration, with four long slender legs, 37¼*in.* (94.6*cm.*), *Guinea*

*** The Baga, on the coast of the Republic of Guinea, were a relatively small tribe, yet they produced the most massive type of mask found on the continent—the Nimba. It is said to represent the famous Goddess Nimba, worshipped by the Simo Society who held sway over the tribe. The dancer carried the bust on his own head, his body entirely enveloped in an enormous fibre cape and saw through two small holes pierced in the wood between the symbolic breasts. See Fagg, pl. 4

(*See* ILLUSTRATION)

The Property of Miss M. Spicer

159 A BENIN BRONZE PLAQUE cast in relief with the single figure of a warrior carrying a sword under his left arm, his right arm pendent, wearing a beluku, armlets and necklets, a human belt mask and bell attached to the looped girdle of the loin cloth and to the cross-over coral straps, his hair worn in overlapping tiers, a raised rosette in each corner of the plaque, incised quatrefoil and trefoil leaf motifs forming the background of the plaque, guilloche on the side flanges, 18*in.* (45.7*cm.*) *by* 14¼*in.* (36.2*cm.*)

(*See* ILLUSTRATION)

112

Various Properties

160 A BAULE FLY WHISK with leather thonging, the wood handle surmounted by a crested bird's head, 17¼*in. overall* (43.9*cm.*)

161 A RARE EKOI IVORY HORN with ridged top surmounted by a human head, 14½*in.*(36.8*cm.*)

162 AN ATTRACTIVE WOOD COMB, the prongs surmounted by a stylised female bust, with long ridged neck, geometric decoration on the back, 10*in.* (25.4*cm.*), *Ghana*

163 An East Bapende carved wood Staff surmounted by the standing figure of a man, wearing a cap and playing a musical instrument, 41¾*in.* (106*cm.*)

164 A Fang carved wood male Figure, his body in a seated position, with his left arm behind his back, and his right across the body, the eyes with two metal studs, and a metal stud in his navel, cicatrisation marks on his thighs, $18\frac{3}{8}$*in.* (47*cm.*)

165 A Bakwele carved wood double-faced Helmet Mask, with crescentic coiffure and two large crescentic lugs to either side of the head, the face with protruding eyes and stylised features, holes round the lower edge for attachments, the whole with white, red and black painted decoration, 19*in.* (48.2*cm.*)

166 A small Bakongo carved wood female Figure, the body and head of high stylised form, with arms held down at the sides, the neck with a row of metal studs, $14\frac{1}{4}$*in.* (36.2*cm.*)

167 A Nigerian Doll of highly stylised form, bell-shaped and made up of fibre, shell, leather and other materials, 6*in.* (15.2*cm.*)

168

168

168 An important Nigerian bronze Group of a horse and rider, on an openwork rectangular base, (damaged), the horse with elongated head and prominent eyes, its legs flexed, the rider also of stylised form, wearing a hemispherical cap, playing the flute which he holds in his right hand, a shield in his left, his face with bulging eyes, 10¼*in.* (26*cm.*), *Lower Niger Complex*

(*See* Illustrations)

End of Sale

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Tuesday 14th July, 1970

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Lot		£	$
1	Arcade Gallery	62	148
2	Sheaf	80	192
3	Cura, F.	70	168
4	Connaught Gall.	130	312
5	Sheaf	50	120
6	Cura, F.	60	144
7	Tribble	75	180
8	Ellsworth & Goldie	150	360
9	Marchant & Son, S.	15	36
10	Sheaf	48	115
11	Speelman, J.	75	180
12	Withofs	34	81
13	Gilbert, Dr. M.	24	57
14	Coddrington	500	1200
15	Withofs	210	504
16	Sheaf	90	216
17	Withdrawn		
18	Stark, Mrs. N.	25	60
19	Lepage	160	384
20	Eskenazi Ltd.	920	2208
21	Nejman	180	432
22	Auckland Museum	3000	7200
23	Nejman	800	1920
24	Millich	135	324
25	Allis, A.R.	1500	3600
26	Scholer	720	1728
27	Ellsworth & Goldie	950	2280
28	Spink	3400	8160
29	Sheaf	45	108
30	Schwaninger	90	216
31	Mason, J.	78	187
32	Hara	55	132
33	Hara	46	110
34	Hara	140	336
35	Jacks, S.F.	140	336
36	Houston, V.B.	190	456
37	Ellsworth & Goldie	1800	4320
38	Ellsworth & Goldie	260	624
39	Millich	140	336
40	Hara	250	600
41	Scrutton, H.	145	348
42	Millich	500	1200
43	Millich	500	1200
44	Bier, H.	125	300
45	Soruogyi, L.J.	60	144
46	Spink	75	180
47	Ratton	220	528
48	James	55	132
49	James	55	132
50	Reiser, H.F.	85	204
51	Merton Simpson	190	456
52	Erikson	270	648
53	Withofs	150	360
54	Martin, Alexander	460	1104
55	Hewett	110	264
56	Stolper, R.	110	264
57	Kitchen, R.	130	312
58	Kitchen, R.	70	168
59	Martin, Alexander	1300	3120
60	Cicogna, Countess	26	62
61	Withofs	480	1152
62	Withofs	150	360
63	Malone, J.J.	130	312
64	Ratton	650	1560
65	Merton Simpson	220	528
66	Cura, F.	320	768

Lot		£	$
67	Plowright, J.	22	52
68	Withofs	35	84
69	Cicogna, Countess	45	108
70	Desmedt, J.	45	108
71	Joy, F.	30	72
72	Cicogna, Countess	46	1104
73	Martin, Alexander	80	192
74	Plowright, J.	60	144
75	Millich	330	792
76	Merton Simpson	260	624
77	Fowler	65	156
78	Millich	100	240
79	Garialde	2100	5040
80	Laurent, J.J.	520	1248
81	Laurent, J.J.	110	264
82	Ortiz, G.	120	288
83	Spear, J.	290	696
84	Plowright, J.	200	480
85	Martin, Alexander	3100	7440
86	Withofs	5600	13440
87	Guenther, E.	50	120
88	Gussman, L.	50	120
89	Guenther, E.	40	96
90	Guenther, E.	50	120
91	Gussman, L.	60	144
92	Timan, M.A.	50	120
93	Cura, F.	68	163
94	Gussman, L.	70	168
95	Gussman, L.	55	132
96	Erikson	80	192
97	Guenther, E.	90	216
98	Redford	26	62
99	Cura, F.	70	168
100	Redford	120	288
101	Gussman, L.	55	132
102	Redford	110	264
103	Fine, A.C.	170	408
104	Merton Simpson	210	504
105	Guenther, E.	80	192
106	Cura, F.	90	216
107	Auld	60	144
108	Speelman, J.	170	408
109	Erikson	55	132
110	Withofs	150	360
111	Fagg	55	132

Lot		£	$
112	James	190	456
113	Pearson, Dr.D.	18	43
114	Guenther, E.	5	12
115	Pearson, Dr.D.	16	38
116	Timan, M.A.	14	33
117	Desmedt, J.	32	76
118	Schleger	72	172
119	Schleger	80	192
120	Martin, Alexander	280	672
121	Joy, F.	30	72
122	Plowright, J.	7	16
123	Merton Simpson	150	360
124	Weitzner, L.	85	204
125	Ratton	280	672
126	Picket	320	768
127	Lazarnick, G.	400	960
128	Gussman, L.	320	768
129	Slaughter	12500	30000
130	Slaughter	10000	24000
131	Emmerich, A.	240	576
132	Lazarnick, G.	260	624
133	Guenther, E.	90	216
134	Cura, F.	90	216
135	Galerie Khepri	130	312
136	Fagg, W.	65	156
137	Weitzner, L.	120	288
138	Ratton	190	456
139	Cura, F.	45	108
140	Norden, J.F.	32	76
141	Speelman	55	132
142	Gussman, L.	58	139
143	Timan, M.A.	30	72
144	Cicogna, Countess	10	24
145	Napier, I.M.	10	24
146	Fagg, W.	26	62
147	Fagg, W.	18	43
148	Guenther, E.	15	36
149	Art of Man	1800	4320
150	Herman, J.	34	81
151	Eskenasy	8	19
152	James	42	100
153	Gussman, L.	85	204
154	Lacoste	80	192
155	Lacoste	50	120
156	Plowright	50	120

Lot		£	$
157	Knappies, G.G.	38	91
158	Garialde	1450	3480
159	Ratton	4000	9600
160	Martin, Alexander	40	96
161	Gussman, L.	45	108
162	James	100	240
163	Reiser, H.	48	115
164	Fowler	260	624
165	Fowler	150	360
166	Guenther, E.	60	144
167	Timan, M.A.	30	72
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